

COMPOSITIONS

POUR PIANO

par

S. Pantschenko.

	Rb.	Cop.
Op. 1. № 1. Romance.	—	20
„ „ „ 2. Mazurka	—	30
„ 2. Trois Sonnets (№№ 1, 2, 3)	—	30
„ 3. Quatre arabesques:		
№ 1. Canzonetta	—	20
„ 2. Valse	—	20
„ 3. Romance	—	20
„ 4. Etude	—	30
„ 6. Trois Sonnets (№№ 4, 5, 6)	—	40
„ 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation .		
№ 3. Mélos	—	60
„ 8. Deux morceaux: № 1. Improvisation. № 2. Genre	—	50
„ 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta. —		70
„ 17. Cinq pièces enfantines. № 1. Canzonetta IV. № 2. Elegia II.		
№ 3. Polka. № 4. Marcia religiosa. № 5. Etude	—	75
„ 35. Trois Sonnets (№№ 7, 8, 9)	—	50
„ 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina .		
№ 3. Elegia. № 4. Valse. № 5. Scherzo. —		75
„ „ „ „ <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8.		
Improvisation. № 9. Canzonaccia. № 10.		
Etude	—	75
„ 43. Trois Sonnets (№№ 10, 11, 12)	—	40
„ 49. Trois Sonnets (№№ 13, 14, 15)	—	50
„ 51. Trois Sonnets (№№ 16, 17, 18)	—	50

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Sonnet N^o 13.S. PANTSCHENKO. Op. 49, N^o 1.

Piano. *Moderato.*

f *crescendo*

ff

fff

First system of musical notation, measures 1-4. The treble staff features dense, rapid sixteenth-note chords, while the bass staff plays a more rhythmic accompaniment. A *fff* dynamic marking is present in the right-hand staff.

Second system of musical notation, measures 5-8. This system is characterized by complex, rapid sixteenth-note passages in both staves, with a *fff* dynamic marking in the right-hand staff.

Third system of musical notation, measures 9-12. Measures 9-10 show dense chords in the treble and a steady eighth-note pattern in the bass. Measures 11-12 feature a *Stringendo.* instruction and a *sempre srescendo* marking, with the right-hand staff playing a descending scale.

Fourth system of musical notation, measures 13-16. Measures 13-14 are marked *Stringendo.* and feature rapid sixteenth-note chords. Measures 15-16 continue the *Stringendo.* instruction with a descending scale in the right hand and a steady eighth-note pattern in the left.

Fifth system of musical notation, measures 17-20. Measures 17-18 are marked *Stringendo.* and feature a descending scale in the right hand. Measures 19-20 are marked *Come prima.* and feature a *fff* dynamic marking, with the right hand playing a descending scale and the left hand a steady eighth-note pattern. The system concludes with a *mf* dynamic marking and a sequence of notes: 3 2 5 6 3.

First system of the musical score. The right hand (treble clef) plays a series of chords with accents. The left hand (bass clef) plays a triplet of eighth notes followed by a series of sixteenth notes. Dynamics include *mf* and *ff*.

Second system of the musical score. The right hand continues with chords. The left hand plays a series of sixteenth notes. Dynamics include *mp*.

Third system of the musical score. The right hand plays a series of chords. The left hand plays a series of sixteenth notes. Dynamics include *ff*.

Fourth system of the musical score. The right hand plays a series of chords. The left hand plays a series of sixteenth notes. Dynamics include *f*, *tr*, and *crescendo*. The instruction *Più mosso.* is written below the system.

Fifth system of the musical score. The right hand plays a series of chords. The left hand plays a series of sixteenth notes. Dynamics include *fff sempre*. The system ends with a double bar line and a repeat sign.

Sonnet N°14.

N° 2.

Quasi andante.

Piano.

p

la melodia marcato

poco f

f

ff

fff

mf espressivo

p

rit.

pp a tempo

pp morendo

Sonnet №15.

№ 3.

Moderato.

Piano.

mf

f crescendo

mf

p

f

tr

mf

First system of musical notation, featuring a treble and bass staff in G major (three sharps). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. A piano (*p*) dynamic marking is present in the final measure.

Second system of musical notation. The treble staff features a series of chords, and the bass staff has a melodic line. A forte (*f*) dynamic marking is in the first measure. The system concludes with a sixteenth-note scale in the treble staff.

Third system of musical notation. Both staves contain sixteenth-note passages. The treble staff has a forte (*f*) dynamic, while the bass staff is marked mezzo-forte (*mf*). The system ends with a sixteenth-note scale in the bass staff.

Fourth system of musical notation. The treble staff continues with sixteenth-note figures, and the bass staff features a triplet of sixteenth notes. The system concludes with a sixteenth-note scale in the bass staff.

Fifth system of musical notation. The treble staff begins with a forte (*f*) crescendo. The bass staff has a mezzo-forte (*mf*) dynamic. The system ends with a piano (*p*) and mezzo-piano (*mp*) dynamic marking.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Aklmenko, Th. Op. 23. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
" N ^o 1. Conte fantastique	—40	" " " " N ^o 5. Berceuse	—30
" " 2. Berceuse	—30	" " " " 6. Jeu de course	—30
" " 3. Songe d'enfant	—30	" " " " 7. Mélodie	—30
" " 4. Songe d'une mère	—20	" " " " 8. Regrets	—30
" " 5. Le réveil	—40	Cui, C. Op. 64. 25 Préludes	8 50
" Op. 26. Rémiscence. Mazurka	—50	Czerny, Ch. Op. 92. Toccate. <i>Edition redigée par</i>	
" " 27: N ^o 1. Caprice de la mer	—60	<i>H. Pachulski</i>	—50
" " " 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: N ^o 1. Prélude.	
" " " 3. Réverie	—40	N ^o 2. Andante	—50
" " 28: N ^o 1. Berceuse	—20	" Op. 3. Trois mélodies élégiaques: N ^o 1.	
" " " 2. Réverie	—30	C-moll. N ^o 2. G-moll. N ^o 3. Fis-dur.	—50
" " " 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
" " 28 ^{bis} . Elégie	—80	" " 16. Deux morceaux: N ^o 1. Prélude.	—30
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		" " " 2. Romance	—40
<i>(moyenne difficulté):</i>		" " 17. Cinq Esquisses. N ^o 1. B-dur. N ^o	
Index: N ^o 1. Dans les rêves. 2. Petite valse. 3. Chan-		2. Es-moll. N ^o 3. A-dur. N ^o 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano		N ^o 5. Fis-dur	1 —
6. Impromptu. 7. Marche des marionnettes		Hanke, H. Op. 1 N ^o 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: N ^o 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 N ^o s). 1 —		" N ^o 2. Mazurka (E-moll)	—30
" " 69. Der Blumengarten: N ^o 7. Gavotte. —30		" " 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
" N ^o 1. Méditation	—40	N ^o 1. Prélude	—30
" " 2. Intermezzo	—30	" " 2. Récit intéressant	—20
" Op. 15. Deux miniatures	—40	" " 3. Réverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		" " 4. Menuet	—30
" N ^o 1. Albumblatt	—20	" " 5. Chanson pastorale	—30
" " 2. Moment musical	—40	" " 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		" Op. 18. Trois morceaux:	
" N ^o 2. Berceuse	—30	N ^o 1. Romance	—60
" " 3. Un épisode lyrique	—40	" " 2. Valse	—50
" Collection de pièces faciles sur des motifs		" " 3. Nocturne	—50
favorits, tirés des opéras et ballets		" Op. 19. La journée d'une petite fille.	
russes.		24 morceaux pour Piano (<i>difficulté moy-</i>	
N ^o s: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		enne) à l'usage de la jeunesse.	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		<i>Cah. I.</i>	
cygnes. 6. Feramors. 8. Néron. 9. Mazeppa.		N ^o s: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		4. Polka. 5. Mazurka. 6. La tabatière	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		<i>Cah. II.</i>	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		N ^o s: 7. Marche des mirlitons. 8. Promenade joy-	
enfants des steppes. 17. Songe sur le Volga.		euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		<i>Cah. III.</i>	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N ^o s: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		L'orage. 16. Les caprices. 17. Punition. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		Pardon.	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		<i>Cah. IV.</i>	
perdu. 35. La tour de Babel	à —40	N ^o s: 19. Réverie. 20. La vieille bonne. 21. Conte.	
Conus, G. Op. 19. „Stimmungsbilder“	—40	22. Prière. 23. Berceuse. 24. Sommeil	1 50
" " 25. Huit morceaux pour piano (<i>diffi-</i>		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		" " 39. Impromptu	—30
N ^o 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I .	
" " 2. Chanson simple. E-dur.	—25	Inhalt: N ^o 1. China. N ^o 2. Indien. N ^o 3. Aegypten. 1 —	
" " 3. Mélodie. C-dur.	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
" " 4. Regret. F-dur	—25	vie infantine	2 —
" " 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
" " 6. Consolation. D-dur	—25	ques:	
" " 7. Printemps. B-dur.	—25	N ^o 1. Prélude	—20
" " 8. Valse. Fis-dur	—25	" " 2. Intermezzo	—40
Op. 31. Huit morceaux: N ^o 1. Harpe		" " 3. Aveu	—30
éolienne	—30	" " 4. Barcarolle	—40
" " N ^o 2. Compassion.	—30	" " 5. Une page de mes mémoires. —30	
" " " 3. En rêve	—30	" " 6. Question douloureuse	—30
" " " 4. Feuillet d'album	—30	" " 7. Impromptu	—30